

spirit of beauty itself, had alighted upon it. Sculpture some one has aptly called "the voice of architecture:" without it, the art is not complete: if it be not a breathing into it the breath of life, it is at least an awakening of it to a higher life, and rendering it capable of a more complete and divine expression. When we contemplate the result of a judicious application of statuary in architectural embellishment, we cannot but regret that so many empty niches should surround our public buildings. This is characteristic of English edifices. It would seem that English people have an antipathy to statues. The expense is, perhaps, one bar to their more extensive employment; but the chief one, I suspect, might be found in influences which had their birth at the Reformation.

There is a fault of modern streets which I have not before mentioned,—they too much resemble each other. I have heard travellers complain of the streets in some continental cities being so much alike that it was impossible for a stranger to thread his way through them. I would give diversity of character to streets as well as to houses, and for this there are resources in architecture. Public buildings, whilst they give life and dignity to the view, play a conspicuous part in producing this desired variety, and characterising their respective streets; and, fortunately, these are greatly increasing in number, both in the metropolis and in the leading provincial towns, where, it must be confessed, despite the neglect of some important principles of beauty, a great deal has of late been done conducive to pictorial effect. In London, though but few fine streets could be named, there are many beautiful spots and interesting views,—many a picturesque nook that the artist would delight to sketch, and that the most uninformed spectator would feel and admire, though perhaps, in the words of Sterne, "without knowing why, or caring wherefore."

But the streets themselves are improved. If we compare London of the present day with London of thirty or forty years ago, we must confess that great is the advantage of the former over the latter; and Liverpool has perhaps advanced in a similar ratio. Streets have been swelling into ampler width, and other provisions of beauty and usefulness becoming more abundant. What I chiefly complain of is, the non-acknowledgment of those principles by which the greatest amount of pictorial beauty would be obtained from any given means: and maintain that the rage for uniformity that has been exhibited in the new streets had its origin in a mistaken notion of beauty; that whatever other advantages that and the straight line may possess, yet to that quality which gives pleasure to the eye, and exhilaration to the mind, they must fail in contributing. I mean no disparagement in other respects to late efforts, by any remarks I have made; I am merely contending for a principle that appears to me to be lost sight of, or at least neglected. I am aware that any errors I may have pointed out are seldom to be charged upon architects. The opportunity seldom occurs for putting in practice such principles as refer to the general form of thoroughfares in towns and cities; and I am also aware that there are circumstances connected with the planning of streets to which they must succumb,—circumstances of so much importance, that this paper may be deemed by some more artistic and theoretical than practical and useful: that it may be suggestive, however, of something advantageous to the art, I am not without hope.

But there are other considerations besides those of architectural and philosophical propriety and pictorial effect, which should have weight in the formation of streets: there are considerations of a sanitary nature, though those principles for which I contend have something indirectly to do with the health; they affect the spirits, and through that medium the body; for what gives interest and pleasure to the mind will, I need scarcely say, have no slight influence in maintaining and improving the physical organs.

Respect should be had in laying out a town and determining the bearing of the streets, to the direction of the prevailing winds. In Liverpool, where the winds are chiefly from the west, the healthful breeze, for a great portion of the length of the town, is excluded by

WINDOW FROM FLORENCE.



WINDOW FROM FLORENCE.

THIS window represented by the accompanying engraving, made from a drawing by Mr. Lockyer, is novel and not inelegant. It is from a palace in the Via dei Serri, Florence, and is drawn to the scale of 1-6th of an inch to a foot. It may go amongst our hints for street architecture.

a wall of lofty warehouses, running north and south, and intersected by a very insufficient amount of opening. A good sanitary provision in the arrangement of a town would be the forming of large squares at the intersection of the main streets, and communicating with each other in the direction of the prevailing winds. But this is a subject into which I cannot enter now; it is one upon which alone volumes might be written, and I leave it to those who are better prepared for its discussion. It is every day receiving more and more of that serious attention to which it is entitled.*

SAMUEL HUGGINS.

A SAW ABOUT A SAW.—A man sawing with a saw, that was not the sharpest in the world, after vainly trying to use it, broke out at last into the following wise saw:—"Of all the saws that ever I saw saw, I never saw a saw saw as that saw saw."

BLIND GAS-FITTERS.—Tenders for Messrs. Welch and Margetson's new warehouse, Cheap-side. Quantities supplied by Mr. O. Tillott.

Edge.....	£133 12 3
Messock.....	114 8 4
Rownes.....	105 19 1
Strode.....	95 16 0
Debauser.....	90 15 9
Cowan.....	90 5 7
T. Ledger (accepted).....	69 18 0

* This paper was read before the Literary and Philosophical Society of Liverpool.

THE INTRODUCTION OF THE POINTED STYLE.

At the close of Mr. Fergusson's paper "On the Pointed Arch," read at the Institute of Architects on the 19th June, and which we have already printed in full,* a discussion ensued, in the course of which Mr. Tite remarked that the question as to the invention of the pointed arch, and that as to the time of the introduction of the pointed system were quite distinct, and he thought the most interesting part of the inquiry would be, how was it, and when was it, that the rude architecture of the Romanesque period grew into the pointed style.

Mr. Sharpe acquiesced in the propriety of Mr. Tite's suggestion, that the discussion should be limited to the consideration of that period of architecture in which the pointed arch first made its appearance in Europe. He preferred the architectural rather than the antiquarian view of the question; and to consider the causes that led to the early use and the rapid adoption of the pointed arch in Europe,

* See p. 290 and p. 303, ante.